

Ives/Hoffman, arr., ed. | Set No. 10 of Three Pieces | SATB Chorus (*divisi*) and Piano

CHARLES IVES



Set No. 10 of Three Pieces

Arranged for SATB Chorus (divisi) and Piano by

STANLEY M. HOFFMAN

Like a Sick Eagle

Luck and Work

The Native Americans (*The Indians*)

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Program Notes

I have long had a fondness for the songs of Charles Ives. Creating choral versions of some of them is inspired by the solo recordings made by Jan DeGaetani accompanied by Gilbert Kalish, and by the choral recordings made by The Gregg Smith Singers.

That Ives composed over one hundred songs is no small feat. Though they vary in quality as does his entire oeuvre, some of them remain almost mystical to me in their quality and effect. *Like a Sick Eagle* and *The Indians* (renamed here to *The Native Americans* to match the current times) are two such songs.

When arranging *Like a Sick Eagle* I visited the website for the Charles Ives Society where I discovered that he grouped this song with *The Indians* under the master title *Set No. 10 of Three Pieces* with the song *Luck and Work* placed between them for contrast. I knew I could arrange the first and third songs for mixed chorus, but I also knew right away that the second song would be all but impossible to arrange for I was already familiar with it. So I am including it here in a version for Solo Voice or Unison Chorus and Piano.

In creating these arrangements I hope to rekindle interest in Ives' music and its possibilities. I also hope that you find these songs as moving as I do.

Performance Notes

It is preferred that all singers perform *Like a Sick Eagle* *senza vibrato*. Skilled groups should also *glissando* into and out of all eighth notes except for the final two. In any case, pitch must not be allowed to sag. Doubling cue-sized notes may be played by the pianist as needed for support. Naturals are added throughout for clarity.

Only accomplished choruses, selected sections, or chamber choruses drawn from their respective full choruses should attempt the choral version *Luck and Work* because of the difficulty of bars 3–4. If your vocal ensemble can perform them in synchronicity then great; go for it. Otherwise, please perform it with solo voice, preferably a male voice to contrast with the soprano soloist in *Like a Sick Eagle*.

The Alto, Tenor, and Bass sections may either sing the final passage of *The Native Americans* *bocca chiusa* or be tacet. The soprano section should sing this phrase with fewer and fewer voices until only a solo voice remains on the word “die.”

Performance Notes

While based closely on the original publication, the music notation is updated to reflect current practices.

—Stanley M. Hoffman
January 13, 2021

Stanley M. Hoffman (b. 1959)

For biographical information visit:
www.stanleymhoffman.com.

Like a Sick Eagle

for Soprano Solo, SATB Chorus (divisi) and Piano

John Keats
(1795–1821)

Charles Ives (1874–1954)
Arranged by Stanley M. Hoffman (BMI)

The musical score is arranged for Soprano Solo, Soprano, Alto, Tenor, Bass, and Piano. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Slowly'. The Soprano Solo part begins with a rest, followed by the lyrics 'The spir - it is too weak; mor - tal - i -'. The Soprano, Alto, Tenor, and Bass parts enter with the word 'oh' and provide harmonic support. The Piano part features a complex accompaniment with a prominent eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Performance instructions include 'mp* very slowly, in a weak and dragging way' for the vocalists and 'pp' for the piano.

* It is preferred that all singers perform this piece *senza vibrato*. Skilled groups should also *glissando* into and out of all eighth notes except for the final two. In any case, pitch must not be allowed to sag.

** Doubling cue-sized notes may be played as needed for support. Naturals are added throughout for clarity.

ty weighs heav - i - ly on me like un - will - ing sleep, and

oh oh oh oh oh

oh oh oh oh oh

oh oh oh oh oh

oh oh oh oh oh

oh oh oh oh oh

(pp)

p

each i - mag - ined pin - na - cle and steep of God - like hard - ship tells me

oh oh oh oh

oh oh oh

(optional) oh oh oh oh oh oh oh oh oh

oh oh oh oh oh oh oh oh

p

rit.

I must die, like a sick ea - gle look - ing towards the sky.

(do not overpower the soloist)

poco

oh oh oh oh towards the sky.

poco

oh oh oh oh towards the sky.

bring out

oh oh towards the sky.

poco
(optional)

oh oh oh oh oh oh

pp *pp* *rit.*

p *poco*

Luck and Work

7

for Solo Voice or Unison Chorus and Piano

Robert Underwood Johnson (1853–1937)

Charles Ives (1874–1954)

Edited by Stanley M. Hoffman (b. 1959)

Fast and hard

Solo Voice or Unison Chorus

f

While one will search the sea - son o - ver, to

Fast and hard

Piano

3

find the mag - ic four - leaved clo - ver, —

Slower and easily

Piano

5

p an - oth - er with not half the trou - ble, will plant a crop to bear him dou - ble. *f*

Piano

* The notes for the right hand in the first four measures may be omitted and octaves with and above the left hand may be played:

Comp. 1920
Arr. 2021
ca. :40

The Native Americans

for SATB Chorus and Piano

Charles Sprague (1791–1875)

The Indians

Charles Ives (1874–1954)

Arranged by Stanley M. Hoffman (BMI)

Very slowly

Piano *pp*

The piano introduction consists of two systems of music. The first system is in 3/4 time and features a series of chords and single notes in both the right and left hands, with a dynamic marking of *pp*. The second system continues this texture, with some notes held over from the first system.

3

S p
A - las! For them their day is o'er,

A p
A - las! For them their day is o'er,

T p
A - las! For them their day is o'er,

B p
A - las! For them their day is o'er,

The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown for the first system of the chorus. The vocal parts are in 3/4 time and feature a melodic line with a dynamic marking of *p*. The piano accompaniment is in 3/4 time and features a series of chords and single notes, with a dynamic marking of *p*. The lyrics are: "A - las! For them their day is o'er,".

6 *cresc. e più moto*

no more, no more for them the wild deer bounds, the

cresc. e più moto

no more, no more, no more, no

cresc. e più moto

no more, no more, no more, no

cresc. e più moto

no more, no more, no more, no

cresc. e più moto

poco

9

plough is on their hunt-ing grounds; the pale man's axe

more, no more, no more, no

more, no more, no more, no

more, no more, no more,

rings through their woods, the pale man's sail skims o'er
 more, no more, no no
 more, no more, no no
 more, no

ff

13 *più rit.* *pp*
 their floods; be - yond the moun - tains of the west
pp
 no more; be - yond the moun - tains of the west
pp
 no more; be - yond the moun - tains of the west
pp
 no more; be - yond the moun - tains of the west

pp
poco

16

18

ppp fewer and fewer voices until only a solo voice on "die"

their chil-dren go to die.

ppp optional bocca chiusa or tacet

mm

ppp optional bocca chiusa or tacet

mm

ppp optional bocca chiusa or tacet

mm

pp

ppp

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